564 The Enaden do not pay any vassalage dues. Socially, they [651] occupy a place halfway between the Imrad and the Iklan. In certain cases they can even possess captives, and many of them have [567] at their command an affluence unknown among the Imrad, and

[414 531 326]

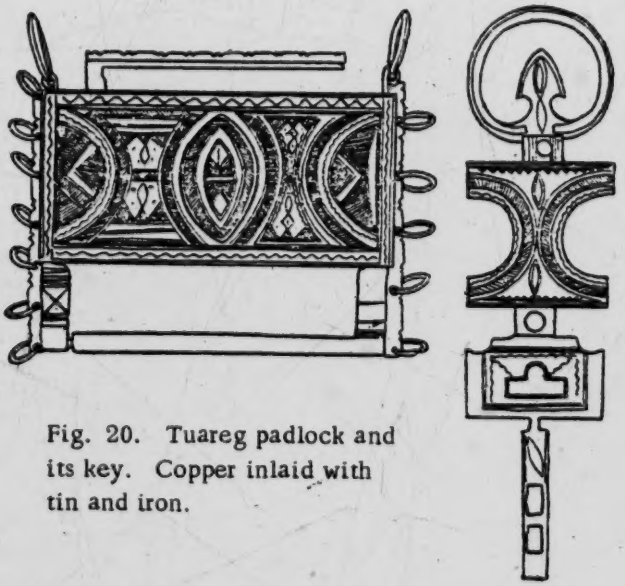


Fig. 20. Tuareg padlock and its key. Copper inlaid with tin and iron.

even among some Imochar.

/180/ Chapter 2

Confederation of the Ahaggar

173 Oral traditions handed down among the northern Tuareg maintain that they originally came from the city of Es-Souq in Adrar des Iforas, known as Tademeka in ancient times, and equidistant from Timbuktu and In-Salah.

People adorn themselves with their jewels only during festivals; they are ordinarily kept in bags closed by a curious rectangular padlock, which is provided with one or two interior bolts; it must be undone with an enormous key which the Tuareg always have on their person.

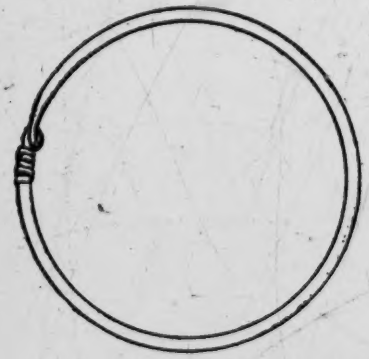


Fig. 45. Ahaggar Tuareg women's ear hoop.

/276/ Chapter 9

Arts and Crafts Among the Ahaggar Tuareg

The nomadic and pastoral life which the Tuareg lead obviously limits the development of craft techniques and that of art itself. For them, all is reduced to the immediate necessities of everyday life -- articles for the household and the house itself, harnesses, clothing, and, accessorily, adornment.

If we look for the raw materials used and at the disposal of the Tuareg for making the different objects which they need, we observe that wood comes first, then leather, then certain graminaceae stems, and finally metals.

326 /280/ Silver is used to make jewelry--pendants, pendants for the [301] hair, bracelets, rings, earrings, amulet cases, etc.

Copper furnishes a number of more important and naturally more commonly used articles -- saddlery articles, cavessons for camels, highly ornamented padlocks with keys, hair knives, etc. This metal is generally better worked than silver. It is often chiseled, engraved, and topped with applications of tin by a technique which is reminiscent of damascening. Various articles, little knives, or medical cases bear inlays of copper on iron.

Fig. 50. Hammer.

325 Copper and silver are cast in little terra cotta crucibles, and the high temperature needed to melt them is obtained by a forge with a double hand bellows or with a single bellows of the kind used by the Saharian Arabs and the Sudanese.

Fig. 51. Blacksmith's tongs.

438 The Ahaggar Enaden do not manufacture arms; they merely repair them. Sahara, daggers, and lances were for the most part manufactured by blacksmiths of the Kel Dinnik tribe (Ioullimmiden from Tahoua). Saber blades were imported from Rhat and mounted by the artisans. Lances came from the Kel Geres, where the Enaden of that group worked an iron mine which is located beside the village of Tassaoua.

Only a few daggers were made in the Ahaggar.

323 Pottery is in common use among the Tuareg. It is generally not in use among nomads. However, it has been widespread in the Sahara for a long time, for quantities of potsherds and fragments are found on the regoliths /regs/ which are subsequent to the Neolithic period. Furthermore, its use is becoming more and more generalized in the camps.

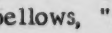
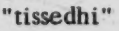
Chapter XI

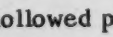
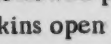
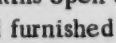
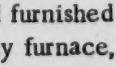
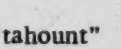
Industry. Blacksmiths

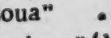
There is no industry in the Ahaggar. They do not exist. 433
One cannot describe as an industry the minor arms repair that 326
a few blacksmiths make, nor the little wooden implements that the Tuareg make for their personal use.

We have seen above that the Ahaggar Tuareg buy all 326
their arms in the Aïr. They are not made at home. [439]

In the Ahnet I watched a blacksmith, Eg Ahnet, work. He was mending spears, sabers, and daggers, and he told me that he also made some jewelry when they were ordered from him. He asked for preserve cans to make his settings. His tools were quite primitive. He had:

A bellows, "tissedhi"  , made of two iron tubes set into a hollowed piece of wood onto which were fitted two waterskins open at the ends. These openings were held by rings and furnished with handles. The iron tubes blew the air into a clay furnace, "anefif"  , set before the fire. /72/

An anvil, "tahount" 
Files, "azezoua" 
Pliers, "ir'emdane" 
A large hammer, "afadhis" 
A small hammer, "tafadhist"
Tin-snips, "timouda" 
A small hatchet, "tetaout" , which he had made from a bent branch.

Finally, a rake, "asekredh"  , which he hafted with two wooden handles each time he wished to use it.

He also made locks and keys of copper. He complained [414]
of hard times and how the craft no longer prospered. Where [178]
was the age of the great raids, the expeditions from which arms were brought back to him to repair and sharpen! Where are we going? Times have really changed!

352 /95 cont./ The other sacks belonging to the women all have the same shape. The "guerfa" is smaller than the agherredj; the "tarerrat" plaited in goat's hair is not seen as often.

The "adhaboun" consist of a whole series of small sacks of the most varied forms with a solid frame of plaited palm or sometimes of wood; small objects are put away in them: jewels, perfumes, remedies, etc. All of these sacks are 422 414 generally closed with the famous Tuareg padlock, only a token lock, but always respected.

492 Rich women possess a special saddle called "akhaoui" or "takhaouit" according to its size, kept in a corner of the tent. It is an extremely curious assemblage of three types of wood (tehounek, rose laurel, tabrakat), each piece of which is chosen according to its use, shaped, cut, and decorated. The different pieces of the takhaouit are bound together with leather; it takes years to bring together branches that can be used, this work being almost always done by the women. The "haïf" is a strap /96/ that secures the saddle to the back of the camel; plaited in goat's hair, it measures five centimeters wide and three meters long; one end is adorned with an enormous pompon 50 centimeters wide and sometimes weighing more than three kilograms; embroidery in red and green wool gives a sumptuous air to the pendant, which reaches nearly to the ground when the haïf secures the saddle.

A richly decorated takhaouit has other pompons symmetrical to the haïf; these are the "tidarsiouin."

352 The feminine rug par excellence, which covers the tarraouit during a trip, comes from Timmimoun and is called "tagamdafest"; it has large black, red, and green bands, and, in the middle of it, tufts of yellow, black, and green wool.

Let us add to the objects belonging to the woman the 415 "sendouq," a kind of small box in which sugar and tea are kept; the name, of Arabic origin, seems to indicate that it is of relatively recent importation. The "tesenit" is a palm-fiber basket in which kitchen utensils are kept.

17: Schweeger-Hefel--10 E-4 (no date) 1954 MS30 Wolof MS30
Tuareg MS25

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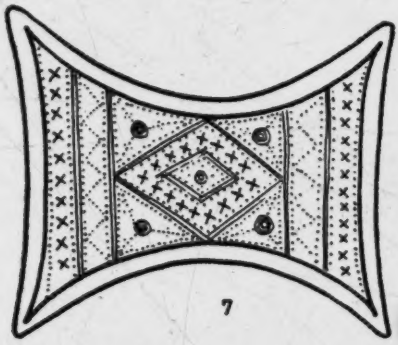

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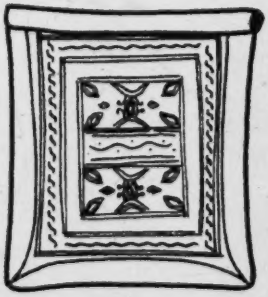

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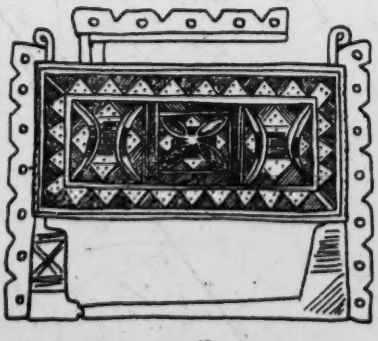

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Fig. 7. Head ornament, silver, Museum für Völkerkunde, Vienna, Inv. No. Post XX/1938, No. 8a, Tuareg.

Fig. 8. Chest ornament, silver, original in the possession of the Tuareg Neni ag Ghali near Agadez; drawing in the possession of the Museum für Völkerkunde, Vienna, Post IX/1950, No. 75.

(captions cont.)

17: Schweeger-Hefel--11 E-4 (no date) 1954 MS30 Wolof MS30
Tuareg MS25

[Captions cont. for Figs. 7-13 p. 101.]

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Fig. 9. Chest ornament, silver; original in the possession of the Tuareg Baba ag Hamu, Tin-Reiden, Ifoghas; the drawing as for Fig. 8, Post IX/1950, No. 61.

Fig. 10. Door latch (reverse side); original in the possession of the Museum für Völkerkunde, Munich; drawing, Museum für Völkerkunde, Vienna, Post IX/1950, No. 125.

Fig. 11. Chest ornament. Original in the possession of the Tuareg Akauil, Idnan from Tinesraft. Drawing in the Musée d'Ethnographie, Neuchâtel.

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Fig. 12. Door latch. Original in the possession of the Tuareg Belcho ag Bibi, Abelessa; drawing, Museum für Völkerkunde, Vienna, Post IX/1950, No. 146.

Fig. 13. Earring. Original in the possession of the Tuareg Tauti, Agadez; drawing, Museum für Völkerkunde, Vienna, Post IX/1950, No. 30.

Figs. 7-13 are drawings from the originals by Ludwig Zöhrer, D.D., Vienna.